SWAMI RAMANAND TEERTH MARATHWADA UNIVERSITY, NANADED

# "A STYLISTIC ANALYSIS OF KHUSHWANT SINGH'S SELECT WORKS"

**A Synopsis to be submittedFor the Ph.D. in the**

**Subject of English under the Faculty of Arts**

स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ, नांदेड

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# 1) Introduction

**What is style?**

The term style originated from the Latin word *stilus*that means a pen utilised by the Romans for writing on wax and tablets. In the course of time, it developed several meanings, each one applied to a specific study of language elements and their usage in speech. Style has also been defined as the description and analysis of the variability forms of linguistic items in reallanguage use. The concept of style is based on the language use in different ways, all for the purpose of gaining a common goal, to negotiate meanings.Common assumptions of style consists of the use of dialogue, the use of grammar, the distribution of sentence lengths, the use of particular language registers, etc.

**What is stylistics?**

Stylistics, a branch of applied linguistics, is a broad term that assumes variousmeanings from different linguistic scholars. However, it can be said to be the study of style. The term is applied to the world of linguistics and literary science. It is the study and interpretation of texts about their linguistic and tonal style. As a discipline, it linksliterary criticism to linguistics. Sources of study in stylistics may range from canonical works of writing to famous texts.

As a conceptual discipline, It may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language. It is a distinctive term to be used to decide the connections between the form and effects within a particular variety of language;thus, stylistics looks at what is going on within the language; what the linguistic associations are which the style of language reveals.

Stylistics is also defined as a study of the different styles present in either a given utterance or a written text or document. One of the major concerns of stylistics includes the consistent appearance of certain structures, items and elements in a speech, an utterance or in a given text.

Stylistics requires the use of traditional levels of linguistic description such as sounds, structure, form and meaning. It then follows that the consistent appearance of certain items, structures and elements in speech utterances is one of the major concerns of stylistics. Linguistic Stylistic study is related to the varieties of language and the exploration of some of the formal linguistic features that characterise them. The usefulness and the essence of

stylistics is that it enables the immediate understanding of utterances and texts, thereby maximises our enjoyment of the texts.

Again, stylistics is associated with the study of the language in literature or that of the language habits of particular authors and patterns of their writing. Itcan be said to be the technique of explication that allows us to define objectively what an author has done - (linguistic or non-linguistic) - in his use of language.

The main aim of stylistics is to enable us to comprehend the author'sintent in the manner the information has been passed across by the author or writer. So, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. It is more interested in the significance of function which the chosen style fulfils.

**What is stylistic analysis?**

Stylistic analysis is a normal part of literary studiesthatis practised as a part of understanding the possible meanings in a text. Also it is generally assumed that the process of analysis reveals the good qualities of the writing.The method of analysis can be seen as looking at the text in a great detail; observing what the parts are there; and saying what function they perform in the context of the passage.It is rather like taking a bike-engine to pieces, looking at each component in detail, and then observing its function as the whole engine starts working.**This research thesis includes stylistic analysis of select works of Khushwant Singh:**

**A) Novels-** Train to Pakistan (1956); I Shall Never Hear A Nightingale (1959), Delhi: A Novel (1990), The Company of Woman (1999), The Sunset Club (2010);

**B) Short-Stories-** Karma, The Portrait of A Lady, The Mark of Vishnu, The Voice of God, The Bride For the Sahib, India Is A Strong Country, A Love Affair In London, Zora Singh;

**C) Non-Fictional Works-** Truth, Love and A Little Malice (2002), The End of India (2003),Death At My Doorstep (2005), Why I Supported The Emergency (2009), The Good, Gods and Godmen of India (2012), and The Bad And the Ridiculous (2013).

**Levels of stylistic analysis**

1. **Graphology**- It is the study of hand writing. Also, it is a way of learning more about somebody's character through his writing: contracted forms, commas, question marks, stops, etc. Examples of graphological features include: rhyme scheme, hyphens, unusual capitalization, frequent use of a particular words, contractions, contracted forms, punctuations, spelling,etc.

2. **Phonology**- it is the study of sound system of a language. It describes formal rules of pronunciation. The phonological analysis concentrates on the analysis of sound patterns, utterance of different words and forming systemic use of sound in language so as to know about the meaning, ideas, focuses and idiosyncratic behaviors in a text. The phonological devices include: alliteration, consonance, repetition, assonance, etc. Phonological features include: end rhyme alliteration, assonance, onomatopoeic words, tone of the author, etc.

3. **Grammatical level**-It consists of twopoints: 1.morphological level 2. Syntactic level. Grammatical level includes grammar, parts of speech, clauses, and phrases used in writing. It helps us find out subtleties of time, place and about what is done, what is going to be and what was in the past. Through grammatical analysis of text, we can know the author's intended meanings and foreshadowing meanings and events. Grammatical features include: structural and lexical features (word classes, use of verbals, coinages, unfamiliar expressions, connotations, colloquial references, compounding, etc.).

4. **Lexical-**Lexical level includes total amount of vocabulary items and use of words in a piece of text. Lexical level includes the study of individual words and idioms in different linguistic contexts. It involves the study of semantics, word formation and morphology.

5. **Semantics-**It is the study of meanings in a language. Meanings are judged through the analysis of context, social and individual point of views.

6. **Pragmatics-** Pragmatics is also a branch of semantics which allow us to find out the hidden meanings to be judged by the reader through the environment created by the poet in a poem.It is the study of invisible meanings in a piece of text spoken or written and discusses how we recognise the invisible meanings in a text. It is the context-based study including linguistic context, thematic context, pre-existing knowledge and physical context of the text.

**About Author**

Khushwant Singh, one of the best-known Indian writers of all times, was bornon Feb. 2, 1915 at village Hadali in Khushab district Sargodha, Punjab- now in Pakistan. His family hailed from a tiny hamlet called Hadali- located about seven miles west of the river Jhelum and about forty miles south of the Khewra Salt Mine range (now in Pakistan). His parents, Lady Varyam Kaur and Sir Shobha Singh, migrated to Delhi leaving Khushwant behind in Hadali- a small village with barely 300 Muslim families- in the care of his paternal grandmother. Educated at the Government College, Lahore and at Kings College, Cambridge University, and the Inner Temple, London;Khushwant practiced law at the Lahore High Court for several years before joining the Indian Ministry of External Affairs in 1947. He began a distinguished career as a journalist with the All India Radio in 1951. Since then, he has been founder-editor of*Yojana* (1951-1953),chief editor of *New Delhi* (1979-1980) and editor of the *Illustrated Weekly of India* (1979-1980) and the *Hindustan Times* (1980-1983). His Saturday column With Malice towards One and All in the *Hindustan Times* is by far one of the most popular columns of the day.

He was profoundly influenced by his birth place Hadali and his grandmother. He was extremely close to her and continued to share the same room with her till he was nineteen year old. He has written a poignant short-story about her entitled:*The Portrait of a Lady*. She would constantly be engaged in reciting the Holy Scriptures,the Granth Sahib and Sukhmani, the psalm of peace. This greatly influenced Singh and probably triggered his interest in religion, especially in Sikhism. He translated the Sikh Morning Prayer Japji, composed by the founder of Sikhism Guru Nanak. He also wrote a book:*The Sikhs*.

Khushwant Singh's name is bound to go down in Indian literary history as one of the finest historians and novelists, a forthright political commentator, and an outstanding observer and social critic. In July 2000, he was conferred the Honest Man of the Year Award by the *Sulabh International Social Service Organization* for his courage and honesty in his brilliant incisive writing. At the award ceremony, the chief minister of Andhra Pradesh described him as a humourous writer and incorrigible believer in human goodness with a devil-may-care attitude and a courageous mind. The Indian external affairs minister said that the secret of Khushwant Singh's success laid in his learning and discipline behind the veneer of superficiality.

The growth of Khushwant Singh's literary career has to be seen in the context of Punjabi literature. Creative works in Punjabi are characterized by a realistic and earthy flavour. All aspects of the physical, whether it is violence or sexual explicitness, even crudeness, form an integral part of the Punjabi literary psyche. This has come down through the ages in the form of rustic tales and folk songs. This uninhibited approach towards the physical is seen in the works of Amrita Pritam, Shiv Kumar Batlavi, Kartar Singh Duggal and several other Punjabi writers. Vasant Shahane believes that Khushwant Singh as a writer of fiction has been influenced by Indo-Anglian writing as well as Punjabi creative writing. The health, realistic spirit and tradition of Punjabi and Urdu works seem to have inspired him. His roots have also influenced his style of writing. His use of language is down-to-earth, realistic and often an exact translation of the Hindi or the Punjabi dialect. His language is a living and vital entity that can be termed as Indian-English or Indianism. The critics are of the opinion that Singh specializes in the use of Indianism which faithfully depict the gestures, attitudes and the vernacular of Punjabi villagers. In 1986 Khushwant Singh retired in order to concentrate solely on freelance journalism and writing. He also became the consulting editor of Penguin. In 1989, he was at the Wilson Centre of Smithsonian in Washington to update his two-volume *A History of the Sikhs*. There he learnt from the library computer records that there were 58 titles to his credit till then. This included translation like: *Umrao Jaan Ada*: *Courtesan of Lukhnow* by Mirza Mohamman Hadi Ruswa. *I Take This Woman* by Rajinder Singh Bedi, *TheSkeleton and other Writings and Selected poems* by Amrita Pritam, *Shiqwa andJawab-i-Shikwa* - Complaint and Answer, *Iqbal's Dialogue with Allah* by Muhammad Iqbal and several others. He has also been the editor of several books like: *Land of Five Rivers*: *Stories from the Punjab*, *Gurus, Godmen,* and *GoodPeople*, *Sunset of the Sikh Empire*, and some others. He has also written a lively play entitled, *Tyger Tyger Burning Bright*. This entertaining play has never been enacted on stage as yet, which is somewhat surprising. In 1990 his third novel *Delhi* which took him twenty-five years to complete was published. *A Germantranslation* of the book has also been published. As of date, Khushwant Singh has 72 titles under his name. His book, *The Best of Khushwant Singh* was published in 1993. The foreword to this book was written by one of the brightest stars of the Indian literary firmament, Vikram Seth.

Today, Khushwant Singh is the most well-known author, columnist and journalist of India with an international readership. Since the past several years he had been working upon his autobiography. This was intended to be his swan song; However,Knowing

Singh'spenchant for not mincing words, it was to be expected that the autobiography would cause some ruffled feathers. And it did. In October 1995, an extract of his autobiography, *Truth, Love and a Little Malice*, was published in *India Today*. This greatly upset Menaka Gandhi, the younger daughter-in-law of Indira Gandhi and then Minister for Social Justice and Empowerment. She felt that portions of the book infringed upon her privacy. Consequently, she filed a case seeking a stay upon the book. However, the question of privacy does not arise because, Khushwant Singh has written about the widely-publicized fracas between Indira Gandhi and Menaka Gandhi. The incident had occurred in full view of public servants, personal secretaries and police officers. Subsequently Menaka had to leave the prime ministerial house. At the time this had happened, Menaka had herself rung up Khushwant Singh so that he could alert the foreign press. Much later the two fell out with each other. The first round has gone to Menaka Gandhi with the Court ruling in her favour in April 1997.The Book was scheduled to be released in January 1996,However, was published in 2000.

Singh's importance continues to grow, regardless of all such controversies. He has travelled extensively all over the world on invitations to give lectures. This has resulted in several travelogues like: *Australia Lone Land of MagnificentDistances*, *Southern Safari*, *In Japan without Money or Passport*, etc. What makes Khushwant Singh's travelogues special is his total lack of inhibition. He tells it all as he saw it, missing out nothing whether it was a rebuffed pass at a girl, a joke at his expense or a lecherous intention that came to nothing.

He was **honoured and awarded** with *Reckefeller Grant* (1966),*Padma Bhushan*, Government of India (1974), *Honest Man of the Year*, Sulabh International (2000), *Punjab Rattan Award*, The Government of Punjab (2006), and*PadmaVibhushan*, Government of India (2007).Khushwant Singh wrotesuch **shorts story collections** as*The Mark of Vishnu and Other Stories* (1950); *The Voice of God and Other Stories* (1957);*A Bride for the Sahib and the Other Stories* (1967); *Black Jasmine*(1971); *The Collected Stories* (1989); and *The Portrait of a Lady* (2013).He wrote such famous **novels** as *Train to Pakistan (*1956);*I Shall Not Hear the Nightingale*(1959); *Delhi (*1990); and*The Company of Women (*1999).He wrote such **non-fictional works** as*The Sikhs*,*The Unending Trail*, *The Sikhs Today*: *Their Religion, History, Culture, Customs, and Wisy ofLife*, *Fall of the Kingdom of the Punjab*, *A History of Sikhs*, *Ranjit Singh*: Maharajah of the Punjab, *Not Wanted in Pakistan*, *Ghadar*, *Homage to Guru Gobind Singh*, *Shri Ram: A Biography*, etc.

Khushwant Singh as a short story writer pursues and follows the art of short story as in its early twentieth century. He is considered as a realist and humanist in one and this picture of him is revealed in his short-stories. They reveal his gentle irony and his faculty of being ironical on the part of his countrymen. Irony forms one of the basic characteristics in his style of story writing. Irony in its literal sense is considered as a device with dual or two meaning: One the literal or actual meaning and the second which bring other meaning in the sentence or situation than the actual one, in other words, Irony is the word that says one thing however, means another.

As Singh believes that the ring or truth is the essential hallmark of allgood fiction, he has mostly written about what he is personally acquainted with.His personal experience, close association, and intimate knowledge about thesubject taken up, always comes through in all his fiction. His first collection ofshort-stories, *The Mark of Vishnu* was the result of his briefless days as a lawyer inLahore. Almost all of them are based on real life experiences or those related byfriends. I took minimum liberties with the facts and this only to give them some punch. Naturally, the autobiographical note in his fiction is rather pronounced.Khushwant Singh has written four novels and five collections of short-stories.

In order to explore the novels of Khushwant Singh, it is first necessary tounderstand his life and his ideas on fiction and his major concerns. This will givea better insight into his choice of the themes upon which his most of the writingsare based upon. It is fairly obvious that his personal experiences and the historicalevents that shaped the country play a major role in his works. The researcherbelieves that the Punjab countryside, the capital of India-Delhi and the city ofLondon are the most important influences upon him. Exposed as he has been tothe ideas and attitudes of the West, Singh is essentially an Oriental who hassucceeded in maintaining his Indian self and individuality. The researcher hasfound his autobiography a useful tool to explore his growth as an individual wellas a great contemporary Indian novelist writing in English. When he utters thesewords I am not a nice man to know. His autobiography informs us a lot abouthim-about milieu, moment and race.Khushwant Singh **died at 99 on 20th of March, 2014.**

## 2) Importance of the Study

The present study will-

-focus on Khushwant Singh's excellent knowledge in the field of fictional and nonfictional writing in English.

- help us understand his knowledge of writing in English.

-present us the application of figures of speech in the English language done by Khushwant Singh.

- focus on English language used by Singh in his works.

- highlight Khushwant Singh'slinguistic competence in English.

- show how Singhattacks on Indians through the English language.

- assist us to enter Khushwant Singh's character.

- intend to study English language in Indian context.

- help in understanding Singh'sselectworks stylistically.

- acquaint the researcher with the mastery of language in writing literature.

## 3) Objectives of the Research Project

The objectives of the study are to study:

- theuse of English in Indian context by studying select works of Khushwant Singh.

- the style of the select texts.

-how Khushwant Singhstyle and stylistics through the English language.

- quality and meaning in his select works.

-the seriousness of Khushwant Singh's language in his select works.

-the Indian vocabulary as it is accepted by KhushwantSinghin his select works..

-the knowledge of graphologyinhis writings.

- the grammar, morphology of his works.

- the semantics, phonology, lexicology of Singh's works.

- the diction and pragmatics of his work.

## 4) Hypothesis

It is hypothesized that Khushwant Singh’sselect works showknowledge of stylistics through language. This project will attempt to prove how his language has got‘linguistic competence’. This project will prove how Singh uses grammar and vocabularyof English language in his select works.

## 5) Review of Literature

Khushwant Singh’s stories are not flamboyant but modest, restrained, well-crafted. His stories are human, wry and poignant; they bear testimony to Khushwant Singh's remarkable range of emotions. Khushwant Singh as a short story writer pursues and follows the art of short story as in its early twentieth century. He is considered as a realist and humanist in one and this picture of him is revealed in his stories. The stories reveal his gentle irony, humour and his faculty of being ironical on the part of his countrymen. Irony and humour form one of the basic characteristics in his style of story writing. Irony in its literal sense is considered as a device with dual or two meaning: One the literal or actual meaning and the second which bring other meaning in the sentence or situation than the actual one, in other words Irony is the word that says one thing but means another. Khushwant Singh's short-stories is sometimes expressed by a sentence expressing different thing than what is said. It also arises from a discrepancy between the expression and realization. Even sometimes the character and situation as seen are different from what they mean.

## 6) Research Methodology

In thisresearch study, descriptive, evaluative, analytical, and comparative methods of research will be used. Both primary and secondary sources will be used. The present research study will follow and call for the M.L.A. method of research.

## 7) Scope and Delimitations of the Study

The present research can be helpful in knowing Khushwant Singh’s skill in using language. This research assists in understanding and studying Singh’s select short story, novel and non fictional works ina simple way. Students and lovers of literature can comprehend difficult and insoluble concepts and the use of irony and many other figures of speech and devices in the Englishlanguage with the simplification and completion of this research project. This research is on Khushwant Singh’sselect short story, novel and non

fictional works; so that students of literature can study the aspect stylistic analysis of his works without any trouble in a simple way.The present research project has no double meaning. The research project has no limitations.

## 8) The Probable Date of Completion

The research project would certainly be completed within the stipulated time.

## 9) Tentative Scheme of Chapterisation

### I) Introduction

The introduction deals with style, stylistics, and stylistic analysisof Khushwant Singh's select works. It gives an abstract of what shall be researched in the project. It tells how Khushwant Singh uses the English language throughout his fictional and non fictional works. It is able to show how Singhhas got mastery over the use of language in a variety of situations. It describes pragmatic use of language. It states the contribution of Singh to the literature of English in India.

### II) Stylistic Analysis of Khushwant Singh's Select Novels

This chapter will deal with stylistic analysis of Khushwant Singh's select novels: Train to Pakistan (1956); I Shall Never Hear A Nightingale (1959), Delhi: A Novel (1990), The Company of Woman (1999), The Sunset Club (2010).This chapter will be based on the the levels of stylistic analysis:**Graphology**,**phonology**, **grammatical level**, **lexical**, **semantics, pragmatics.**This chapter will find out use of graphology in Khushwant Singh's select works: contracted forms, commas, question marks, stops, etc. Phonology will concentrate on the analysis of sound patterns, utterance of different words and forming systemic use of sound in language. This chapter will consist of two points: 1.morphological level 2. Syntactic level. Grammatical level includes grammar, parts of speech, clauses, and phrases used in writing.Semantics will deal with meanings in select works of Khushwant Singh. Pragmatics will concentrate on invisible meanings in works of Singh and discusse how we recognise the invisible meanings in a text. invisible meanings in works of Singh and discusses how we recognise the invisible meanings in a text.

## III) Stylistic Analysis of Khushwant Singh's Select Short Stories

This chapter will deal with stylistic analysis of Khushwant Singh's select short stories:Karma, The Portrait of A Lady, The Mark of Vishnu, The Voice of God, The Bride For the Sahib, India Is A Strong Country, A Love Affair In London, Zora Singh.This chapter will be based on the the levels of stylistic analysis: **Graphology**,**phonology**, **grammatical level**, **lexical**, **semantics, pragmatics.**This chapter will find out use of graphology in Khushwant Singh's select works: contracted forms, commas, question marks, stops, etc. Phonology will concentrate on the analysis of sound patterns, utterance of different words and forming systemic use of sound in language. This chapter will consist of two points: 1.morphological level 2. Syntactic level. Grammatical level includes grammar, parts of speech, clauses, and phrases used in writing. Semantics will deal with meanings in select works of Khushwant Singh. Pragmatics will concentrate on invisible meanings in works of Singh and discusse how we recognise the invisible meanings in a text. invisible meanings in works of Singh and discusses how we recognise the invisible meanings in a text.

## IV) Stylistic Analysis of Khushwant Singh's Select Non Fictional Works

This chapter will deal with stylistic analysis of Khushwant Singh's select non fictional works:Truth, Love and A Little Malice (2002), The End of India (2003),Death At My Doorstep (2005), Why I Supported The Emergency (2009), The Good, Gods and Godmen of India (2012), and The Bad And the Ridiculous (2013). This chapter will be based on the the levels of stylistic analysis: **Graphology**,**phonology**, **grammatical level**, **lexical**, **semantics, pragmatics.** This chapter will find out use of graphology in Khushwant Singh's select works: contracted forms, commas, question marks, stops, etc. Phonology will concentrate on the analysis of sound patterns, utterance of different words and forming systemic use of sound in language. This chapter will consist of two points: 1.morphological level 2. Syntactic level. Grammatical level includes grammar, parts of speech, clauses, and phrases used in writing. Semantics will deal with meanings in select works of Khushwant Singh. Pragmatics will concentrate on invisible meanings in works of Singh and discusse how we recognise the invisible meanings in a text. invisible meanings in works of Singh and discusses how we recognise the invisible meanings in a text.

## V) Conclusion

Khushwant Singh's works show how he achieved command over language through which he creates humour and blends with humour. Singh argues that no Indian language can match the vocabulary of English. English is a hybrid language, enriched by every language it came into contact with, including some 10,000 words from Indian languages.

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